

READING TEST

Reading Lesson 3

35 Minutes—40 Questions

DIRECTIONS: There are four passages in this test. Each passage is followed by several questions. After reading a passage, choose the best answer to each question and fill in the corresponding oval on your answer document. You may refer to the passages as often as necessary.

Passage I

PROSE FICTION: This passage is adapted from the novel *Winter Wheat* by Mildred Walker (©1944 by Harcourt, Brace and Company, Inc.).

The setting is the northern prairies of Montana in 1940.

September is like a quiet day after a whole week of wind. I mean real wind that blows dirt into your eyes and hair and between your teeth and roars in your ears after you've gone inside. The harvesting is done and the wheat stored away and you're through worrying about hail or drought or grasshoppers. The fields have a tired peaceful look, the way I imagine a mother feels when she's had her baby and is just lying there thinking about it and feeling pleased.

It was hot, though, like a flash-back to July. I was glad we weren't cooking for harvest hands. There wasn't any fire in the stove and everything was spick-and-span because I had just washed the dinner dishes. Mom was out having another look for the turkeys that were always wandering off. Dad was lying on the couch in the other room waiting for the noon broadcast of wheat prices to come on. We had to sell our wheat this month and not hold it over; that is, we did if I was going to the university that fall. It might go higher along toward Christmas, but we couldn't wait for that.

The house was so quiet I could hear Mom calling the turkeys down by the barn. Dad told Mom not to bother, they'd come back by themselves, but Mom worried if anything was lost or left unlocked.

"When I've got something, I take care of it," she always said.

I washed some cucumbers while I was waiting. They were bright-green and shiny in the water. I used to play they were alligators when I was a child. Then I fenced them in with my hand and poured off the water into the kettle on the stove. When you have to carry every drop of water you use half a mile, you don't throw away any.

And then it began. I knew before Dad turned it up. The voice of the man who announces the wheat prices is as familiar to me as Dad's. It's different from anybody's voice around Gotham—more like one of those

city voices that broadcasts the war news. That voice touches us here, and all the ranches spread out over the prairies between the Rockies and the Mississippi. It touches all the people in Clark City, thirty miles from here, who live on the ranchers, even though they try to forget it.

"Here is your Grain Market Broadcast for today: Spring and Winter . . . up two."

I could add two to yesterday's price, so I didn't have to hear any more, but I listened out of habit and because I love to hear it.

"One heavy dark Northern Spring . . . fifty-two." The words came so fast they seemed to roll downhill. Nobody ever calls it all that; it's just spring wheat, but I like the words. They heap up and make a picture of a spring that's slow to come, when the ground stays frozen late into March and the air is raw, and the skies are sulky and dark. The "Northern" makes me feel how close we are to the Rockies and how high up on the map, almost to Canada.

"One dark hard Winter . . . fifty-three."

It's just winter wheat to the people who raise it, only to me it means more than that. It means all the winter and all the cold and the tight feeling of the house in winter, but the rich secret feeling I have, too, of treasure in the ground, growing there for us, waiting for the cold to be over to push up strong and green. They sound like grim words without any comfort to them, but they have a kind of strength all their own.

"Durum, Flax, and Rye . . . up one." The broadcast ran on. Mom came in while I was standing there listening.

"Wheat's up," I told her.

Mom nodded. She stood there untying her bandanna and I watched her as though I didn't know her face better than my own. Mom's is a quiet face with a broader forehead than mine and dark brows and eyes and a wide mouth. She doesn't show in her face what she thinks or feels—that's why people in Gotham think she's hard to know—but when she laughs, the laughter goes deeper down in her eyes than anybody's I know.

I look more like Dad. He is tall and thin and has light hair and blue eyes and his face shows what he thinks or feels. I am strong like Mom, though, and I like working in the fields better than in the house.

Dad clicked off the radio and came out to the kitchen. "Well, we'll go over and tell Bailey we're going to sell. Fifty-three is good enough. Come on, Ellen, you can drive me over."

I took off my apron and was running across to the barn for the pickup before Dad had taken his hat from behind the door. I felt so excited I couldn't walk soberly.

Glory, it was hot! I had the doors of the truck tied open with a piece of rope so the air could rush through, but it felt hot enough to scorch my bare ankles, and the heat of the engine came up through the rubber soles of my sneakers.

1. The point of view from which the passage is told is best described as that of a young woman who:
 - A. is unsure whether she would like to attend college in the fall but is aware that she will have the option.
 - B. had made plans to go to college in the fall but is now convinced that the high cost to attend will prevent her from going.
 - C. had assumed that she would go to college in the fall but is now considering working on the family ranch for a year instead.
 - D. is anxiously anticipating attending college in the fall but is aware of the conditions that could affect her plans.
2. The passage most strongly suggests that the narrator's family grows:
 - F. wheat only.
 - G. wheat and rye only.
 - H. wheat, rye, and durum only.
 - J. wheat, rye, durum, and flax.
3. The passage does NOT mention which of the following as something that at least one member of the family monitors carefully?
 - A. The turkeys
 - B. Land disputes in Gotham
 - C. How water is used
 - D. Wheat price fluctuations
4. The narrator describes her mom as having all of the following EXCEPT:
 - F. facial features that differ from those of the narrator's dad.
 - G. a strength that the narrator identifies with.
 - H. a noticeable sense of worry over the current year's wheat prices.
 - J. a commitment to caring for her belongings.
5. As it is used the first time in line 34, the word *it* most precisely refers to:
 - A. the radio.
 - B. one of the city voices that broadcasts the war news.
 - C. the narrator's dad's voice.
 - D. the noon broadcast of wheat prices.
6. The narrator's statement in lines 75–78 most nearly means that she believes her mom is:
 - F. a somewhat moody person who is often difficult for the narrator and her dad to understand.
 - G. an expressive person who is known for laughing openly and deeply.
 - H. a serious person who rarely interacts with most of the people of Gotham.
 - J. a warm person who is not well understood by people in Gotham.
7. As it is used in line 2, the word *real* most nearly means:
 - A. factual.
 - B. positive.
 - C. established.
 - D. powerful.
8. Which of the following does the narrator NOT directly identify as a threat to the wheat crop?
 - F. Grasshoppers
 - G. Wind
 - H. Hail
 - J. Drought
9. As it is used in line 30, the word *fenced* can reasonably be said to mean all of the following EXCEPT:
 - A. shut.
 - B. penned.
 - C. committed.
 - D. held.
10. When the narrator's dad tells her that he has decided to sell the current crop of wheat, the narrator reacts to the news with a feeling of excitement that:
 - F. she tries to hide from him.
 - G. consumes her.
 - H. is paired with discontent.
 - J. is tinged with guilt.

Passage II

SOCIAL SCIENCE: This passage is adapted from the article "Virtually Rebuilt, A Ruin Yields Secrets" by Sam Lubell (©2002 by The New York Times Company).

Everyone knows that the Roman Colosseum is an architectural marvel. Built so that thousands of people could be ushered in and out in minutes, it is a testament to the genius of Roman engineering. Or is it? By reconstructing the building with three-dimensional computer modeling and then virtually "walking through" it, researchers have discovered dark, narrow upper hallways that probably hemmed in spectators, slowing their movement to a crawl.

Such three-dimensional modeling is turning some of archaeology's once-established truths on their heads. Because 3-D software can take into account the building materials and the laws of physics, it enables scholars to address construction techniques in ways sometimes overlooked when they are working with two-dimensional drawings.

The Colosseum, a vast four-story oval arena, was built from around A.D. 70 to 80. It once held as many as 50,000 spectators. Earthquakes and the ravages of time have destroyed much of the building, but an impressive amount, including most of its facade, still stands.

Dean Abernathy, a doctoral student who helped reconstruct the Colosseum, confronted the issue of the third-level hallways. His model drew on the findings of a team of experts on Roman architecture assembled by the University of California at Los Angeles who had studied similar amphitheaters, drawings of the Colosseum and records of the building's construction and expansion. The team also examined what was left of the upper hallways, an area that had previously been all but closed to researchers.

Bernard Frischer, a classics professor at UCLA and director of its Cultural Virtual Reality Lab, said that researchers have generally held that the entire Colosseum was a masterpiece of circulation, with people able to enter and leave in as little as 10 minutes. After touring the virtual Colosseum, now he is not so sure. "Most scholars just never focused on the problem of circulation throughout the building," he said. "They assumed that each of the floors was going to look like the bottom," which is spacious and well lighted.

Such reconstructions have challenged traditional thinking about other sites as well. Analysis of UCLA models suggests that the Roman Senate may have been poorly ventilated and lighted and had inferior acoustics. The models also raised some new questions about the Temple of Saturn, whose design may have been altered centuries after its construction.

Samuel Paley, a classics professor at the State University of New York at Buffalo, and members of the

virtual reality lab there have worked with a design company that specializes in archaeological visualizations to produce virtual models of several Assyrian palaces. Moving through a simulation of the northwest palace of Ashur-Nasir-Pal II of Assyria, an ancient site in modern-day Iraq, he caught a glimpse of three leaf bas-relief sculptures in a row. The sculptures, which depicted a ritual involving the king, courtiers and protective gods, could be viewed as a single, isolated tableau only from his position on the threshold of the throne room—as was evidently the intention of the palace's designers. When Paley described his finding at a lecture, "the room went absolutely silent," he said. "I think people realized right then that this is a useful technology that helps them see things in a different way."

Some experts hesitate to rely on such modeling, saying that it can gloss over the realities of the past. Kenneth Kolson, deputy director of the division of research programs for the National Endowment for the Humanities, said that virtual images conveyed a "false sense of integrity and purity." He added, "Those images, especially the stunningly seductive ones, convey as much or more about our own values and cultural aspirations as about the ancients."

Even Frischer and other scholars who have embraced interactive 3-D modeling caution that their reconstructions can never be accepted as fact, partly because new information is always surfacing. "We're working the stuff out," said Mark Wilson Jones, a member of the UCLA committee of Roman architecture experts and a lecturer in architecture. "Nothing's ever final." One advantage of using digital models, scholars say, is that they can easily be updated with new findings.

Fikret Yegul, a professor of architectural history at the University of California at Santa Barbara, acknowledges that computer modeling can shed new light on the past. Still, he questions some of the theories of the team of experts assembled by UCLA. "VR models can never be seen as the last word," he said. "They are only another perspective."

11. The main function of the first paragraph is to:
- state then question a widely held notion about the Colosseum.
 - praise the Colosseum as an architectural and engineering marvel.
 - show how people in ancient times moved quickly in and out of the Colosseum.
 - point out a flaw in the design and construction of the Colosseum and how it was later corrected.

12. The passage indicates that in its research on the Colosseum, the UCLA-assembled team of Roman architecture experts made use of all of the following sources of information EXCEPT:
- F. the remains of a part of the Colosseum usually inaccessible to researchers.
 - G. records of the Colosseum's construction and expansion.
 - H. studies of amphitheaters similar to the Colosseum.
 - J. models of the Colosseum made from clay.
13. Frischer attributes the theory that "the entire Colosseum was a masterpiece of circulation" (lines 35–36) directly to:
- A. flawed experiments yielding incorrect results.
 - B. misleading computer models.
 - C. erroneous data about the building's bottom floor.
 - D. false assumptions left unquestioned by most scholars.
14. The author describes the Roman Senate and the Temple of Saturn as two buildings that:
- F. have yet to be studied by UCLA researchers.
 - G. are being reevaluated thanks to computer modeling.
 - H. underwent design changes long after their construction.
 - J. featured inferior ventilation, lighting, and acoustics.
15. As Paley relates it, the lecture audience's reaction to his finding about an Assyrian palace is best described as:
- A. stunned amazement.
 - B. silent contempt.
 - C. mild concern.
 - D. feigned interest.
16. In the context of the eighth paragraph (lines 68–76), the statement in lines 73–76 most nearly means that:
- F. computer models reveal a great deal about the values and culture of the ancient world.
 - G. because they reflect modern ideas, computer models risk obscuring the ancient past.
 - H. modern people have aspirations similar to those of the people of the ancient world.
 - J. through their images, the ancients vividly conveyed their values and hopes.
17. When Mark Wilson Jones talks about "working the stuff out" (line 81), he is most likely referring to:
- A. correcting errors in computer models as new data emerge.
 - B. eliminating serious flaws in the software used to make computer models.
 - C. ending the conflict between supporters and critics of computer modeling.
 - D. integrating architecture and archaeology into his classroom lectures.
18. The author most likely places the words "walking through" in quotation marks in line 6 to:
- F. reveal the speed at which ancient Romans moved through the Colosseum's upper hallways.
 - G. suggest that tourist visits to the Colosseum in Rome are best done at a leisurely pace.
 - H. warn readers that researchers are just beginning to develop computer models of the Colosseum.
 - J. stress that researchers' tours of the reconstructed Colosseum are actually taken via computer.
19. According to the passage, which of the following is true about the present state of the Colosseum?
- A. As a result of earthquakes, little of the Colosseum's facade remains.
 - B. Impressively, the Colosseum remains unaffected by the passage of time.
 - C. Much of the Colosseum has been destroyed, but a notable amount is still standing.
 - D. The Colosseum's facade remains intact, but the rest of the structure has been destroyed.
20. The passage mentions which of the following as a strength of using computer models in archaeology?
- F. They cost relatively little to produce.
 - G. They can easily be updated with new findings.
 - H. They entertain and inform the public.
 - J. They encourage improvements in technology.

Passage III

HUMANITIES: This passage is adapted from the article "India Resounding in New York" by Jon Pareles (©2004 by The New York Times Company).

When *Bombay Dreams*, the musical about making it in the Indian film capital known as Bollywood, was imported from London to Broadway in 2004, it introduced some listeners to the madcap eclecticism of *filmi*, the song-and-dance numbers that punctuate Bollywood's sprawling musicals. But Broadway was the last to know about the rendezvous of Indian and Western music. The profound improvisations of South Asian classical music have long been welcome in New York City's concert halls. Jazz musicians have been absorbing ideas and collaborating with Indian musicians at least since the 1960's. Hip-hop has latched on to Indian rhythms. In New York's clubs, the sounds of Bollywood and other South Asian fusions have been drawing crowds for years.

As often happens, the music follows demographics. In the 1960's, a change in immigration law brought a wave of white-collar Indians and Pakistanis and Bangladeshis to the United States. Now their sons and daughters are establishing their place in the arts as well as in the wider American economy, and they are making sense of a musical upbringing that is likely to include Bollywood tunes alongside hip-hop, Western classical music, Indian classical music, rock and jazz.

For South Asian and Asian-American musicians, producers and disc jockeys who have been building their own scene in New York, the latest East-West hybrids are not just occasion for musical connections and experiments. They are also affirmations of an identity that grows ever more complex and cosmopolitan. Vijay Iyer, a pianist who brings his Indian background to jazz, said: "Making music is very much aligned with activism and sociopolitical cultural work, and that actually is something that does unite this community. It's not just making music to be cool or look hip or be sexy, but actually to make a difference in the world. Especially in New York, that's a mobilizing force for the South Asian community."

The New York wave of South Asian music was preceded by influential South Asian hybrids from England. The documentary *Mutiny: Asians Storm British Music* details the way established Indian and Pakistani communities in London confronted racism with music. In the 1970's and 80's, bands in London merged Indian elements—notably a 4/4 Punjabi beat called bhangra—with other music that connoted resistance, like punk, reggae and hip-hop. And in the 1990's, studio wizards came up with styles that became known as Asian Underground, which swirled together South Asian music with the beats and textures of electronica.

The music traveled to New York at such parties as DJ Rekha's Basement Bhangra. "It's very urban, very New York, and that's what makes it exciting," Rekha

said. "We play big-room hip-hop and a little bit of dancehall as well as bhangra, and the music has gotten a lot more intense. The drums are more pronounced; the production is much better. The music has come of age." Regular visitors include groups of young South Asians who participate in intercollegiate bhangra dance competitions around the country.

AR Rahman, who wrote the songs for *Bombay Dreams*, is one of the top modern *filmi* composers, but also one of the most Western-flavored. Through the decades, *filmi* have tossed together everything from electro to salsa to surf music to funk with vocals that hint at ancient Indian traditions; there's a daring shamelessness to the way they steal from and one-up their sources.

Iyer has collaborated with disc jockeys and Indian classical musicians as well as jazz improvisers. His own compositions and arrangements reach deep into both the labyrinthine harmonies of modern jazz and the rhythmic cycles of Indian music. Iyer grew up in Rochester, New York, surrounded by American culture as much as by the Indian music his parents had brought with them. "I went to hundreds of Indian music concerts," he said. "Without trying to pretend that I'm an expert on it, because that's something you have to devote your whole life to, it's a second language that something in my heart was really drawing me toward. It was really about trying to make sense of who I am. I'm not trying to recapitulate Indian music or pretend that I'm playing Indian music.

"It's very trendy right now to be associated with all things South Asian," Iyer said. "I don't know how long that's going to last. But I can't escape it; this is what I am. And I'm going to be with this forever."

21. The passage devotes the LEAST attention to which of the following topics?
 - A. The people making and promoting music influenced by South Asia
 - B. The growing influence of South Asian music on the American music scene
 - C. The plot of *Bombay Dreams* and how it makes use of song-and-dance numbers
 - D. The significance of the latest East-West musical hybrids for some South Asians and Asian Americans
22. Which of the following developments does the passage indicate occurred first chronologically?
 - F. *Bombay Dreams* has its U.S. premiere.
 - G. London bands merge Indian elements with punk, reggae, and hip-hop.
 - H. Studio wizards develop the styles known as Asian Underground.
 - J. The Basement Bhangra party starts in New York.

23. In the passage, who most directly expresses the opinion that South Asian musical hybrids have matured musically?
- A. Iyer
 - B. Rekha
 - C. Rahman
 - D. Iyer's parents
24. Viewed in the context of the passage, the words *daring*, *shamelessness*, *steal*, and *one-up* (lines 66–67) are most likely intended by the author to convey a tone of:
- F. scorn.
 - G. alarm.
 - H. indifference.
 - J. appreciation.
25. Information about and quotations from Iyer in the passage best support the conclusion that he:
- A. emphasizes modern jazz harmonies over Indian rhythms in his compositions and arrangements.
 - B. considers himself an expert in Indian music after having attended hundreds of concerts where such music was played.
 - C. is just now starting to explore American culture after years of studying the Indian music of his parents.
 - D. finds Indian music personally and professionally rewarding though he doesn't feel he understands it fully.
26. The passage claims that collaborations between jazz and Indian musicians:
- F. began no later than the 1960s but may have occurred earlier as well.
 - G. started before the 1960s, the decade that saw the most collaborations.
 - H. ended in the 1960s when hip-hop began using Indian rhythms.
 - J. couldn't have started before the 1960s, the decade jazz was born.

27. In describing white-collar South Asians who immigrated to the United States in the 1960s, the author characterizes their children's musical upbringing as generally being:
- A. shaped by a variety of Indian and Western musical forms.
 - B. focused primarily on classical traditions from India and the West.
 - C. directed mainly toward American musical styles, such as rock and jazz.
 - D. influenced first by Bollywood tunes, then later by classical music.
28. The quotation in lines 32–38 most strongly stresses the role of music making in:
- F. maintaining a hip image in the South Asian community.
 - G. bringing people together to promote change in the world.
 - H. uniting New Yorkers in a love of South Asian music.
 - J. improving the quality of entertainment throughout the world.
29. The passage states that the documentary *Mutiny* deals with how:
- A. Indian and Pakistani communities first became established in London.
 - B. influential South Asian musical hybrids came to London from India and Pakistan.
 - C. established Indian and Pakistani communities in London used music to confront racism.
 - D. London's Indian and Pakistani residents came to appreciate the 4/4 bhangra beat.
30. The passage identifies Rahman as being both:
- F. hugely popular with audiences and greatly underrated by music critics.
 - G. highly successful as a *filmi* composer and strongly influenced by Western music.
 - H. interested in modern *filmi* and dedicated to preserving Indian musical traditions.
 - J. fond of electro and salsa and uncomfortable with surf music and funk.

Passage IV

NATURAL SCIENCE: This passage is adapted from the article "A Mystery Squid Found Lurking at Ocean Bottom" by Carol Kaesuk Yoon (©2001 by The New York Times Company).

In a finding that has thrilled deep-sea scientists and put squid experts in a tizzy, researchers have reported the discovery of a bizarre squid reaching 23 slimy feet in length lurking the oceans' depths all across the globe. In *Science* magazine, an international team of researchers documents eight sightings of the creatures. At rest, the beasts look something like a pair of elephant ears atop bent, threadlike arms resembling moon-landing gear. Scientists still have not captured the animals, which were seen near the sea floor in the Atlantic, Pacific and Indian Oceans and the Gulf of Mexico at crushing depths, one to three miles below the surface.

"It occurred to me that these things were showing up all over the place in deep water," said Dr. Mike Vecchione, a squid biologist with the National Oceanic and Atmospheric Administration and the lead author of the *Science* paper. "For this large, highly visible animal to be common in the largest ecosystem on earth and for us to know nothing about it seems fairly remarkable."

Unlike the 60-foot-long giant squids, however, these new squids have never washed up on shore or been found in the stomachs of whales. Researchers say that is not surprising because they are probably too delicate to survive such passage without disintegrating or being eaten. Not even the giant squid, *Architeuthis*, has been seen alive in its natural deep-sea habitat.

Scientists calculate that the deep sea—the lightless zone of the ocean that includes everything below 3,000 feet—encompasses more than 90 percent of the earth's biosphere. The skin of habitat on land is minuscule in comparison. Yet because the ocean's depths are dangerous and expensive to explore, very little is known about the deep sea—so little that even a big, common creature can go undetected.

"It's just a fantastic finding," said Dr. J. Frederick Grassle, the director of the Institute of Marine and Coastal Sciences at Rutgers University. "I've made a lot of dives in submersibles and never seen anything like these. It's remarkable that there have been so many sightings recently."

Perhaps most remarkable is that researchers could piece the sightings together at all. Dr. Vecchione said all the squids were spotted incidentally, by scientists or oil company workers looking for something else on the ocean floor. The chance observations occurred over the last 13 years. Dr. Vecchione said the first videotape he saw of one of these animals was made not for science, but for love, by a man aboard an oil exploration vessel using a remotely operated submersible. When the submersible came across the squid, the man filmed it, because his girlfriend was interested in marine biology.

"It was just pure luck," Dr. Vecchione said. Once aware of the new squid, he began learning of the other observations.

The squids are unusual in a number of ways, including their excessively long arms held in a unique bent stance, their large fins and their apparent lack of concern with the proximity of the submersibles. When observed, the squids were mostly hanging in the water, gently waving their fins to hold their position, arms dangling beneath them. Unlike most squids, which have two long tentacles and eight shorter arms, the new squid's arms and tentacles are indistinguishably long.

"It's a very exciting animal," said Dr. Clyde Roper, a zoologist at the National Museum of Natural History at the Smithsonian Institution. "This animal probably doesn't weigh more than 25 to 50 pounds. Most of its length is in these very, very thin, tendrilous appendages."

Without specimens in hand, it is impossible for scientists to say whether the squids represent one or more species. The animals remain unnamed. The mystery squids are most similar to small, young squids discovered several years ago near Hawaii and California that had large fins and long, slender arms. Dr. Vecchione speculated that the new squids might eat small crustaceans that they grabbed with what scientists suspected were sticky arms. "One of the squids actually got its arms stuck on a submersible, and it had trouble letting go," he said. "I think what it has are many really tiny suckers on it."

Dr. Ron O'Dor, a senior scientist at the Census of Marine Life, says the new finding proves how far biologists have to go in understanding the deep sea. "We'll be exploring essentially unknown territory," Dr. O'Dor said. Even as scientists undertook more detailed studies, he said much would remain unseen because any animal too fast or too smart to be caught in the lights of submersibles would remain out of view.

31. The passage implies that for researchers, the biggest obstacle to learning more about the new squid is(are) the:
- A. reluctance of the squid to approach submersibles or to be filmed.
 - B. uncertainty over how many different species the squid represents.
 - C. declining number of sightings of the squid in recent years.
 - D. risks and costs imposed by the squid's remote habitat.

32. The language of the first paragraph is most likely intended to convey a sense of:
- F. excitement generated by an intriguing discovery.
 - G. confusion over a newly encountered species.
 - H. skepticism about an allegedly important finding.
 - J. enthusiasm for the practical benefits of a research study.
33. Which of the following statements best summarizes the comments in the passage from O'Dor?
- A. Deep-sea exploration is wasteful because so much of the ocean will remain unseen.
 - B. Biologists are getting close to a full understanding of the deep sea.
 - C. New submersibles will be needed to study the ocean's smart, fast creatures.
 - D. A great deal about the deep sea is unknown and will likely stay that way.
34. According to the passage, *Architeuthis* is a name for:
- F. both the giant squid and its close relative, the new squid.
 - G. both the giant squid and its distant relative, the new squid.
 - H. the giant squid only.
 - J. the new squid only.
35. The passage states that the giant squid has yet to be:
- A. found washed up on shore.
 - B. found in the stomach of a whale.
 - C. seen alive in its natural habitat.
 - D. reported on in *Science* magazine.
36. The author refers to "the skin of habitat on land" (line 31) primarily to:
- F. contend that researchers should look underground rather than underwater for new animal species.
 - G. emphasize the vastness of deep-sea habitat in contrast to land habitat.
 - H. suggest that land habitats are just as worthy of study as ocean habitats.
 - J. point out that much deep-sea research could be performed more safely and cheaply on land.
37. Within the passage, Grassle's statement in the fifth paragraph (lines 36–41) serves mainly to:
- A. emphasize the value and uniqueness of the discovery of the new squid.
 - B. offer an urgent call for more submersible-based studies of the new squid.
 - C. reveal that he spends most of his time as a researcher making dives in submersibles.
 - D. explain the role the Institute of Marine and Coastal Sciences has in squid research.
38. In the passage, Vecchione claims that all of the sightings of the new squid were made:
- F. intentionally by scientists looking specifically for the squid.
 - G. intentionally by scientists hoping to find several new species of marine life.
 - H. unintentionally by scientists or oil company workers searching for something else.
 - J. unintentionally by oil company workers exploring the ocean floor with submersibles.
39. It can most reasonably be inferred that the word *love* in line 49 refers to the man's love for:
- A. the new squid.
 - B. marine biology.
 - C. another person.
 - D. submersibles.
40. The passage characterizes the idea that the new squid eats small crustaceans obtained with sticky arms as:
- F. a fact verified by examination of tiny suckers on the squid's arms.
 - G. a fact supported by the study of similar squids found near Hawaii and California.
 - H. an opinion founded on videotaped images of the squid's mouth and teeth.
 - J. an opinion based in part on an incident involving one of the squids and a submersible.

END OF TEST 3

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DO NOT RETURN TO A PREVIOUS TEST.**